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BOOKS
ON PRINTERS AND PRINTING
BIBLIOGRAPHY
MANUSCRIPTS · BOOKBINDING

With an Appendix of
BEAUTIFUL BOOKS FROM
FAMOUS MODERN PRESSES



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- 151 **DUFF** (E. Gordon). The English Provincial Printers, Stationers and Bookbinders to 1557. With four plates.  
8vo, cloth. Cambridge, University Press, 1912. **5s 6d**
- 152 **DUFOUR** (A.) et **RABUT** (F.). L'Imprimerie. Les Imprimeurs et les Libraires en Savoie du XV<sup>e</sup> au XVI<sup>e</sup> Siècle.  
With folding plates and illustrations in the text.  
8vo, original wrappers. Chambéry, 1877. **£3 3s**
- 153 **DUPONT** (Paul). Histoire de l'Imprimerie.  
2 vols., 8vo, half green morocco, gilt panelled back.  
Paris, 1854. **£2 2s**
- 154 **DUERER** (Albrecht). The Construction of Roman Letters. 34 plates.  
Narrow 8vo, boards, uncut.  
Cambridge (Mass). Printed by Bruce Rogers, 1924. **£2 2s**



- 155 **EDICT regarding the Law of Printing and Publication in Spain in 1756**, giving full text in Spanish of the Printing Act, names of Councillors present, etc.

Large Roman type, engraved capital.

6½ pp., small folio. Madrid, 1756.

**£2 2s**

“In the City of Madrid, on 19th July, in the year 1756, H.M.’s Councillors—in view of the Representation made to the Council by Señor Don Juan Curiel, Minister of the same, and Superintendent-General of Printing; and of methods proposed by him (which have been approved by the Gentlemen of the Treasury) . . . regarding the works printed or reprinted in these kingdoms—convene that . . .” Etc.

- 156 **EDMOND** (John Philip). Last Notes on the Aberdeen Printers.

8vo, original wrappers. Aberdeen, privately printed, 1888. **£1 1s**

One of 56 copies numbered and signed by the author.

- 157 [**ELZEVIER.**] **BERGHMAN** (G.). Catalogue Raisonné des Impressions Elzeviriennes de la Bibliothèque Royale de Stockholm.

With portrait of Berghman.

Thick royal 8vo, original wrappers, uncut. Paris, 1911.

**£1 1s**

- 158 [**ELZEVIER.**] **BRUNET** (G.). Recherches sur diverses Editions Elzéviennes faisant suite aux études de M.M. Bérard & Pieters.

8vo. Paris, 1866.

**8s**

One of 250 copies.

- 159 [**ELZEVIER.**] **GOLDSMID**, F.R.H.S., F.S.A. (Edmund). Bibliotheca Curiosa. A Complete Catalogue of all the publications of the Elzevier Presses at Leyden, Amsterdam, The Hague and Utrecht, with introduction, notes, and an appendix containing a list of all Works, whether forgeries or anonymous publications, generally attributed to these presses

With frontispiece, title-page printed in red and black.

4 parts in 3 vols. 8vo, original wrappers.

Edinburgh, 1885/1888.

**£1 5s**

- 160 [**ELZEVIER.**] **RAHIR.** Catalogue d'une Collection unique de volumes imprimés par les Elzevier et divers typographes Hollandais du XVII<sup>e</sup> Siècle. Précédé d'un avant-propos par M. Ferdinand Brunetière.

With 42 pages of printers' fleurons and devices at end.

8vo, original wrappers. Paris, 1896.

**18s**

- 161 [**ELZEVIER.**] **REUME** (A. de). Recherches historiques, généalogiques et bibliographiques sur les Elsevier. With frontispiece portrait of Mathieu Elsevier, and plate showing the family coat-of-arms.

8vo, half morocco. Brussels, 1847.

**£1 5s**

A careful survey of the family history of the Elseviers, with extracts from the registers for marriages and births at Louvain and St. Quentin. The surname, which has undergone one or two changes in the matter of spelling, was Helscheviers in 1557, and apparently certain Christian names were continually adopted by succeeding generations, for we find, for example, several Louis and Isaacs in the various genealogical tables, and in the two pages of facsimiles of their signatures.

- 162 [**ELZEVIER.**] **WILLEMS** (A.). Les Elzevier. Histoire et Annales Typographiques. With illustrations.

2 vols., royal 8vo, half morocco. Bruxelles, 1880.

**£5 5s**

One of the plates is a full-size reproduction of the specimen sheet of the type-founder, Christopher Van Dyck, and the volume contains a large number of title and text pages.

FROM THE LIBRARY OF HENRI ESTIENNE WITH HIS AUTOGRAPH SIGNATURE.

- 163 [**ESTIENNE.**] Hesiodi Poema Inscriptum "Erga Kai Hymerai," id. est "Opera et Dies." (Partly in Greek). With a full page cut.

8vo, original vellum. Zurich, Chi. Froschauer, 1579.

**£21**

With the autograph signature of Henri Estienne (Henricus Stephanus) on the title-page.

- 164 [**ESTIENNE.**] Henrici Stephani Epistola, qua ad multas multorum Amicorum respondet de sua typographiae statu, nominatimque de suo Thesauro Linguae Graecae. In posteriore autem ejus parte, quam misera sit hoc tempore veterum scriptorum conditio, in quorundam typographorum prela incidentium exponit. Index librorum qui ex officina ejusdem Henrici Stephani pactenus prodierunt.

8vo, green morocco, with inlays of pink and darker green leather.

Paris, Henri Estienne, 1569.

**£15 15s**

## THE FRANKFORT BOOK FAIR.

- 165 [**ESTIENNE.**] **STEPHANUS** (Henricus, Estienne). Francofordiense Emporium sive Francofordienses nundinae.

8vo, original vellum. (Frankfort), Henricus Stephanus, 1574.

(SEE ILLUSTRATION, PLATE No. I.).

**£31 10s**

James Westfall Thompson makes the following interesting reference to this book in his "Frankfort Book Fair":—"Henri Estienne, in a booklet of 1574, thanked the city [Frankfort] for the kindly welcome which he found there. This brochure, written in Latin prose, exculpates him from the reproach of ingratitude towards learned Germany, of which he has been accused. Far from condemning that country which was so hospitable to him, he recalls here in most eulogistic terms the immense service which Frankfort had done for letters and the discovery of printing. . . . The little work was dedicated to the consuls and members of the Senate of Frankfort. . . . This little brochure—the original is a small octavo bearing the title 'Francofordiense Emporium sive Francofordienses Nundinae, anno 1574, excudebat Henricus Stephanus'—is dear to book-lovers and excessively rare. There is no copy in the Library of Congress. A portion of it was used by Nicolas Reusner in his work 'De Urbibus Germaniae imperialibus,' upon the free imperial cities of Germany, which was published at Frankfort in 1602. In 1875 M. Isidore Liseux, four years after the Franco-Prussian war ended, reprinted it, with a very free French translation *en regard*. Liseux's idea was apparently a conciliatory one. For although the advocates of peace have yet to discover it, in point of fact, Estienne's little book is more than the appreciation of the literary activity of the sixteenth century by a remarkably cultured man." This is the subject of the large monograph issued in 1911 by the Chicago Caxton Club.

- 166 [**ESTIENNE.**] Stephanorum historia, vitas ipsorum ac libros complectens. With portrait and plates.

8vo, old vellum. London, 1709.

**£2 10s**

- 167 **ESTRADA** (Dardo). Historia y Bibliografia de la Imprenta en Montevideo, 1810-1865.

8vo, original wrappers, uncut. Montevideo, 1912.

**£1 5s**

- 168 **EXPOSITION GENERALE DE LA LITHOGRAPHIE** au Benefice de l'Oeuvre, l'Union Française pour le Sauvetage de l'Enfance. Ecole des Beaux-Arts, quai Malaquais.

8vo, original paper covers. Paris, 1891.

**5s**

- 169 **FAGE** (René). Note pour servir à Histoire de l'Imprimerie à Tulle.

8vo, original wrappers. Tulle, 1879.

**10s 6d**

- 170 **FALKENSTEIN** (K.). Geschichte der Buchdruckerkunst.

With numerous facsimiles of early printing, etc.

4to, boards. Leipzig, 1840.

**£1 5s**



- 171 [**FICHET.**] Guillermi Ficheti quam ad Robertum Gaguinum de Johanne Gutenberg et de artis impressoriae in Gallia primordiis conscript epistola denuo edidit L. Sieber.  
8vo. Basel, 1887. **6s**
- 172 [**FICHET** (Guillaume)]. Epitre adressée à Robert Gaguin de 1<sup>er</sup> Janvier 1472, par Guillaume Fichet sur Introduction de l'Imprimerie à Paris. Reproduction Héliographique de l'exemplaire unique possédé par l'Université de Bâle.  
8vo, loose in portfolio, boards, uncut. Paris, 1889. **8s 6d**
- 173 [**FICHET** (Guillaume)]. **PHILIPPE** (Jules). Guillaume Fichet, sa Vie, ses Oeuvres. Introduction de l'Imprimerie à Paris.  
8vo, original paper covers, uncut. Annecy, 1892. **8s 6d**
- 174 **FIRMIN-DIDOT** (A.). Histoire de la Typographie.  
8vo, cloth. Paris, 1882. **12s 6d**
- 175 ——— Another Copy, original wrappers. **10s 6d**
- 176 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. No. 1. (Printed in Garamond Type).  
With numerous illustrations, some in colours.  
4to, bound cloth back, paper boards. London, 1923. Out of print and scarce. **£1 15s**  
This handsome volume represents an effort on the part of a group of English typographers and artists to apply the principles of design and common-sense to printing of to-day. The contents of this number include an article on printers' ornaments and arabesques by Francis Meynell and Stanley Morison, richly illustrated in line and collotype and amply documented: An appreciation of T. J. Cobden Sanderson, by William Rothenstein, an article on initial letters by Percy Smith, illustrated with 100 examples, a review of the work of C. Lovat Fraser as an illustrator, by Holbrook Jackson: A Treatise on the development of the Title-page by the editor, Mr. Oliver Simon.
- 177 **THE FLEURON.** No. 1. **EDITION DE LUXE.**  
4to, buckram, g. e. London, 1923. Out of print and scarce. **£8 8s**  
**EDITION DE LUXE.** One of 110 copies specially printed on Kelmscott hand-made paper.  
Containing an extra collotype portrait of T. J. Cobden-Sanderson, from a drawing by William Rothenstein (signed): an original design by C. Lovat Fraser reproduced in five colours: and a full page reproduction of a page from Fust and Schoeffer's Psalter of 1457, containing a large decorated initial with marginal decoration, printed in black, red, and blue.

- 178 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. No. 2. (Printed in Baskerville Type).

With numerous illustrations, a number in colours.

4to, bound cloth back, paper boards. London, 1924. Out of print and scarce. **£1 15s**

The Second Issue is an exceedingly original number, for besides a fully illustrated article by the well-known art critic, Meier-Graefe, on the work of E. R. Weiss, as book illustrator and typographer, there is a notable article by Mr. D. B. Updike on the problem of design in printing. Mr. Morison's article supplies a detailed and documented study of the relation of capitals to lower case letters. The work of a distinguished French publisher, Edouard Pellatan, is described by Pierre Gusman with a complete Bibliography. There is also a Bibliography and a description of the Ashendene Press, including a beautiful specimen page expressly printed at the Press for this article written by Mr. Newdigate.

- 179 **THE FLEURON.** No. 2. **EDITION DE LUXE.**

4to, full buckram. London, 1924. Out of print and scarce.

**£4 10s**

**EDITION DE LUXE.** One of 120 limited copies on Kelmscott hand-made paper. Containing three extra plates in collotype.

- 180 **THE FLEURON.** The Journal of Typography, edited by Oliver Simon. No. 3. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, full cloth boards. London, 1924. Out of print. **£1 15s**

This issue contains very interesting articles; on D. B. Updike and the Merry-mount Press, by W. A. Dwiggins. Albert Rutherston, by Randolph Schwabe, with a bibliography by T. Balston. The chancery types of Italy and France, by A. Johnson and Stanley Morison. The Amateur and Printing, by Harold Child. The development of the book, by P. Angoulvent. Contemporary printers—1. Stanley Morison, by Frank Sidgwick. Czechoslovakian printing, by Method Kaláb. And Modern styles in English music printing, by Hubert Foss.

- 181 **THE FLEURON.** No. 3. **EDITION DE LUXE.**

4to, full buckram, t. e. g. London, 1924. Out of print. **£3 3s**

**EDITION DE LUXE.** One of 115 limited copies on Kelmscott hand-made paper. This edition contains extra portraits of Mr. D. B. Updike and Mr. Stanley Morison, reproduced from a drawing by William Rothenstein (signed by the artist), a Christmas card designed by Albert Rutherston, and a music cover printed at the Industrial Printing Works, Prague, with a design by H. Boettinger.

- 182 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon.  
No. 4. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, full cloth boards. London, 1925.

£1 1s

This issue is particularly interesting, as it contains, amongst others, an article "On the Works of Bruce Rogers, by F. Warde," and a list of books with the mark of Bruce Rogers. One on Robert Bridges, George Moore, Bernard Shaw, and Printing, by Holbrook Jackson. A study on the Typographical work of Percy Smith, by Frank Sidgwick. Script Types, by Stanley Morison. Contemporary Printers: 2. Emery Walker, by Bernard Newdigate.

(Note.) No. 5 of the Fleuron (under the editorship of Mr. Stanley Morison) will appear in March, 1926.

- 183 **THE FLEURON.** No. 4. **EDITION DE LUXE.**

With numerous illustrations, a number in colours.

4to, full buckram, t. e. g. London, 1925.

£3 3s

**EDITION DE LUXE.** One of 120 limited copies on Kelmscott hand-made paper. This edition contains an extra portrait of Mr. Emery Walker, an additional collo-type illustration to Mr. Morison's article, and a further illustration of interest and importance.

- 184 **FLEURY** (P. de). *Recherches sur les Origines et le développement de l'Imprimerie à Angoulême.*

4to, original wrappers. Angoulême, 1901.

£1 5s

Limited edition printed on Papier de Hollande.

#### RAIMUNDO CABALLERO'S TYPOGRAPHIAE HISPANICAE IN SPANISH.

- 185 **FONTAN** (Vicente). *Breve Examen acerca de los primeros tiempos del arte Tipografico en España por Raimundo Diosdado Caballero. Version Castellana por Don Vicente Fontan. [Roma, en la oficina de Antonio Fulgoni, 1793.]*

8vo, cloth. Reprinted at Madrid, 1865.

£2 10s

- 186 **FORESTIÉ NEVEU** (E.). *Les débuts de l'Imprimerie à Montauban (1518-1526).*

8vo, original wrappers. Montauban, 1876.

16s

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With illustrations.

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Paris, 1759.  
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- 191 **FRITZ** (G.). Geschichte der Wiener Schriftgiessereien seit Einfuehrung der Buchdruckerkunst im Jahre 1482 bis zur Gegenwart.  
With numerous illustrations.  
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A limited Edition.

FROBEN-EPISCOPUS—AMERBACH ASSOCIATION COPY.

192 **CAELII CALCAGNINI OPERA.**

Folio, old vellum.

Basel, Froben & Episcopus, 1544.

**£31 10s**

Presentation Copy to Boniface Amerbach (the famous printer, and son of the famous printer J. Amerbach), from H. Froben, the printer, and Episcopus, his partner. With autograph notes on pp. 551 and 552.

Boniface Amerbach was born at Basle in 1495, and died at Basle in 1562. He was the eldest son of the printer, Jean Amerbach, and, with his brothers Bruno and Basil, collaborated with his father.

Boniface Amerbach was also professor at the University of Basle. He was the intimate friend and residuary legatee of Erasmus, while Froeben and Episcopus were the executors of his will.

It is little known that, rich and generous, Amerbach increased (out of his private purse) certain donations from Erasmus, and even paid out, in the great *savant's* name, legacies to certain friends whom he had forgotten.

Erasmus' bust, placed on the clock tower of the Cathedral at Basle, mentions on its epitaph the names of the three friends.

It is extremely curious to find precisely the names of these three friends, Erasmus' printers, together in the book which we have.

- 193 **FUEHRER DER DEUTSCHEN BUCHKUNST.** Sonderdruck des Archivs für Buchgewerbe und Gebrauchsgraphik. Herausgegeben vom Deutschen Buchgewerbeverein unter Mitwirkung der Staatl. Akademie für Graphische Künste und Buchgewerbe zu Leipzig.  
Folio, half vellum. Leipzig, 1924. **£3 10s**  
One of 350 copies of the Edition de Luxe on special paper. With six extra plates signed by the artists.
- 194 **FUEHRER DER DEUTSCHEN BUCHKUNST.** Together with a list of the exhibitors. Two parts.  
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- 195 [**GALLIOT DU PRÉ.**] **DELALAIN** (Paul). Notice sur Galliot du Pré Libraire Parisien de 1512 à 1560.  
8vo, wrappers, with illustrations in the text, one full page.  
Paris, 1890. **10s 6d**
- 196 **GAMBLE** (William). Music Engraving and Printing. Historical and Technical Treatise.  
With numerous illustrations of engravers' tools, music-printing, machines, etc.  
Small 4to, original cloth. London, 1923. **£1 1s**  
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- 196a **CAULIEUR** (E. H.). Etudes sur la typographie Genevoise du X<sup>ve</sup> au XIX<sup>e</sup> siècles, et sur les origines de l'imprimerie en Suisse.  
8vo, half cloth. Geneva, 1855. **£2 15s**
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8vo, original wrappers. Paris, 1879. **4s**
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- 208 **CRESWELL** (Rev. Wm. Parr). Annals of Parisian Typography, containing an Account of the Earliest Typographical Establishments of Paris; and Notices and Illustrations of the most remarkable productions of the Parisian Gothic Press. Compiled principally to shew its general character, and its particular influence upon the Early English Press. With frontispiece and 9 plates.  
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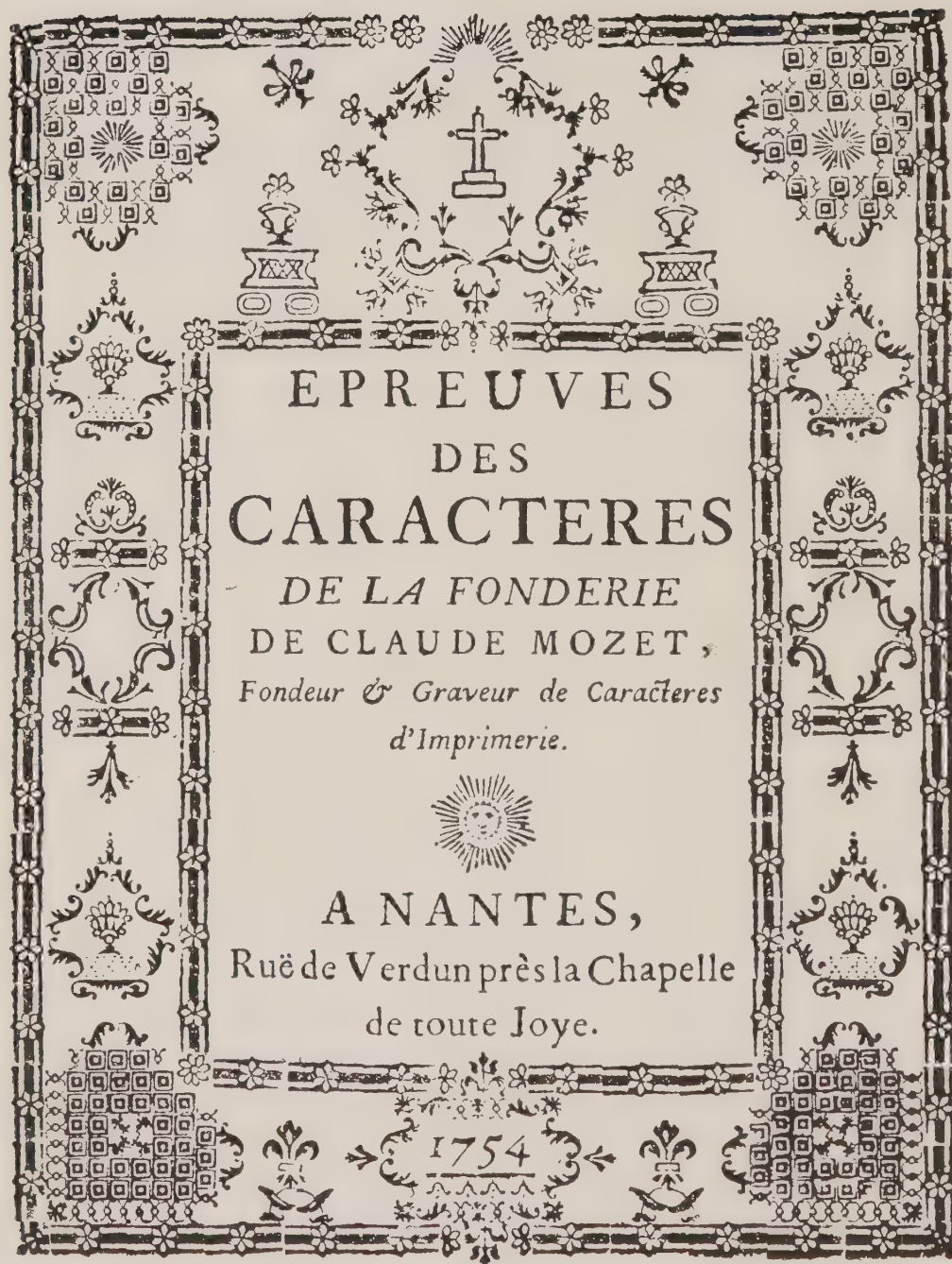
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(Continued over)



**Warde (B. L.)**—*continued.*

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## § II

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(Arranged Chronologically)



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**Caslon** (William)—*continued*.

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- (1) Alphabetum, Tangutanum sive Tibetanum. Rome, 1773.
- (2) Alphabetum Grandonico-Malabaricum sive Samscrudonicum. Rome, 1772.
- (3) Alphabetum Indica id est Granthamicum seu Samserdamico-Malabaricum Idostanum sive vanarense nagaricum vulgare et talinganicum. Rome, 1741.
- (4) Alphabetum Aethiopicum sive Gheez et Amhharicum. Rome, 1789.
- (5) Alphabetum Armenum cum oratione Dominicali, Salutatione Angelica, initio evangelii s. Iohannis et cantico poenitentiae. Rome, 1784.
- (6) Alphabetum Syro-Chadaeum, una cum oratione Dominicali, Salutatione Angelica et symbolo Fidei. Rome, 1797.
- (7) Alphabetum Persicum cum Oratione Dominicali et Salutatione Angelica. Rome, 1783.
- (8) Alphabetum Hebraicum addito Samaritano et Rabbinico, cum Oratione Dominicali, Salutatione Angelica et Symbolo Apostolico. Rome, 1771.

- 483 **LAMESLE** (Claude). *Epreuves Générales des Caractères qui se trouvent chez Claude Lamesle, Fondateur de Caractères d'Imprimerie.*

Small 4to, old calf. Paris, 1742.

(SEE ILLUSTRATION, PLATE No. III.).

£15 15s

The book contains numerous specimens of uncommon types, vignettes, etc., and several pages of old music-type specimens. Updike, in his "Printing Types," reproduces some illustrations from this book, and says: "Lamesle issued in 1742 an extremely handsome and dignified specimen called 'Epreuves Générales des Caractères qui se trouvent chez Claude Lamesle.' This book, both in type and ornaments, I think, presents better than any other the output of French foundries during the last quarter of the seventeenth and the first half of the eighteenth century. The collection of types is remarkably fine. They are purely old style. . . . Here and there one finds characters reminiscent of Dutch fonts of the period. . . . Tilting letters, in roman, italic, and Greek, and some beautiful civilité, are worth looking at. . . . For the student of French type forms of the earlier part of the eighteenth century there is scarcely a better book."

Catalogued in Bigmore and Wyman's *Bibliography of Printing*, Vol. I., p. 419.

- 484 **MOZET** (Claude, of Nantes). *Epreuves des Caractères de la Fonderie de Claude Mozet, Fondateur et graveur de Caractères d'Imprimerie.*

With four folding plates, and a hundred pages of type specimens.

8vo, old calf. Nantes, 1754.

(SEE ILLUSTRATION, PLATE No. IV.).

£25

- 485 **FOURNIER** (le Jeune). *Les Caractères de l'Imprimerie par Fournier le Jeune.* With four folding plates and 160 pp. of specimen-types of characters, vignettes, music, etc.

8vo, boards, morocco back. Paris, 1764.

(SEE ILLUSTRATION, PLATE No. V.).

£15 15s

Rare. Not listed in Updike. Catalogued in Bigmore and Wyman, Vol. I., p. 227. In addition to numerous charming designs for vignettes and fleurons, there are some fine examples of music-types. Updike says of him, apropos of this: "His part in the improvement of music types (which I do not touch upon), in which composers like Rameau supported him, was very considerable, and in spite of bitter opposition by the Ballard family, who held a sort of monopoly as music-printers, the King named him, in 1762, his supernumerary printer for music."



“ A WORK WHICH NO STUDENT OF FRENCH TYPOGRAPHY CAN BE WITHOUT.”

- 486 **FOURNIER.** Manuel Typographique, utile aux Gens de Lettres, et à ceux qui exercent les différentes parties de l’Imprimerie.

With frontispieces after Gravelot.

2 vols., small 8vo, calf. Paris, 1764-66.

(SEE ILLUSTRATION, PLATE No. VI.).

**£14 14s**

“ Fournier’s Manuel contains the most useful information about type and type-founding which could be got together when Fournier wrote. The specimens of type are the most important part of the book, some of them were lent him by Fournier, Aîné, etc. His typographical ornaments are charming little designs, rendered for typographic use just as such things should be. The Manuel is a work which no student of French typography can afford to be without. The simplicity of the author’s style, his naïve pride in his own performances, and its mass of information, make a book which will become a favourite with anyone who reads it. It is the work not of the scholar, but of an observing, experienced, quick-witted master of his art, who in cultivating that art had cultivated himself.”

- 487 ——— The Same. The Second Volume only, which contains all the type specimens.

8vo, old calf, panelled back. Paris, 1766.

**£5 5s**

- 488 **ENSCHÉDÉ** (J.). Proef van Letteren, welke gegooten worden in de Nieuwe Haerlemsche Lettergieterij van J. Enschedé.

With one folding and six other plates.

8vo, half morocco, gilt, t. e. g. (Haarlem), 1768.

(SEE ILLUSTRATION, PLATE No. VII.).

**£18 18s**

The book includes some fine specimens of types of all sizes, the smallest and black-letter types being exceptionally well cut. The specimens also comprise music, vignettes, borders, ornamental capitals, etc. Mentioned in Bigmore and Wyman, Vol. I., p. 202.—“ This is a very interesting and fine specimen book of all the characters then in the Enschedé foundry. It contains finely-engraved copper-plate portraits of the printer, J. Enschedé; Junius, the propagator of the Koster legend; another of the celebrated type-cutter Fleischman; and one of Koster, all being by C. van Noorde.”

Udike also mentions the book, and reproduces specimens in his “ Printing Types.”



489 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie.

Large Paper Copy.

8vo, original printed wrappers. Paris, 1769.

£5 5s

Printed on one side of paper only. Title-page and page No. 84 are missing.

490 **LUCE** (Louis). Essai d'une Nouvelle Typographie, ornée de vignettes, fleurons, trophées, filets, cadres et cartels, inventés, dessinés et exécutés par L. Luce, graveur du Roi, pour son Imprimerie Royale. Dédiée au Roi. With 11 folding plates and numerous illustrations of some beautiful designs.

4to, boards. Paris (Barbou), 1771.

(SEE ILLUSTRATION, PLATE No. VIII.).

£14 14s

Mentioned in Bigmore and Wyman, as follows: "Very few copies were printed of these typographical ornaments, which fact, in addition to their beauty, causes the work to be much prized by bibliophiles.

"Louis Luce was a celebrated engraver of punches for the Imprimerie du Louvre, now the French National Printing Office. He was the third engraver of this name. One of the greatest achievements of Luce was his cutting the character which he named 'La Perle,' which was the smallest body that had ever been cut or cast. A specimen of it is given in the 'Essai d'une Nouvelle Typographie'."

Updike says in "Printing Types": "His Essai d'une Nouvelle Imprimerie shows a superb collection of ornaments and borders. These are designed with great skill . . . are wonderful in their variety, and yet harmonize with one another."

491 **FRY** (Joseph and Sons). A Specimen of Printing Types, by Joseph Fry and Sons, Letter-Founders, Worship-Street, Moorfields, London, 1785.

Large broadside (printed on both sides). London, 1785.

£5 5s

A large selection of Roman and Italic types, including "Diamond," then "the smallest letter in the world." Also specimens of Hebrew, Samaritan, Black, and Greek; vignettes of King's Arms, ships, etc. Not in Bigmore and Wyman.

492 **HERDINGH EN DU MORTIER**. Proeve van Letteren, welke gevonden worden ter Boekdrukkerye van Herdingh en du Mortier te Leyden.

With printer's specimens of characters, vignettes, fleurons, etc.

8vo, original boards. Leyden, 1793.

£6 6s

- 493 **IFERN** (P.). Muestras de los Caractères que tiene en su Obrador Pedro Ifern, Fundidor en esta Corte. En la Imprenta de Fermin Thadeo Villapando (1795).

12mo. Madrid, 1795.

£3 3s

Ifern's specimen is a pretty little book, got up with considerable taste and showing naturally much the same collection as his mother-in-law's more ambitious volume; but the paper is lighter and more attractive than the Pradell specimen, and shows off both types and ornaments better. The ornaments are not quite the same. Many of them are derived from French sources, and some from English, but they are all treated in a very Spanish way.—(Updike, Printing Types).

Title-page missing. Three holes have been cut in two pages.

- 494 **BESNARD** (J.). Epreuves des Vignettes et fleurons polytipés, Gravés sur cuivre en manière de bois.

(Printer's specimens of fleurons and vignettes.)

Folio. Paris, 1802.

£3 3s

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Folio, half vellum. Parma. Bodoni, 1806.

£35

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- 495a ———. Another Copy. Half morocco, by Larrivière.

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Mentioned in Updike's "Printing Types," Vol. II., p. 197.

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An interesting history of Plantin's foundry is given in the preface, from which we learn that he began very modestly in 1555, in possession of "only a dozen roman characters, ten italics, a Greek, a few flemish characters, and one facsimile of a handwritten letter," and from this he built up the famous and remarkable collection reproduced in this book.  
Udipke, in his "Printing Types," devotes several pages of text and reproductions to Plantin. Of the book catalogued herewith, he says: "The monumental *canon d'Espagne*—a large, round Gothic letter intended for liturgical books, and, I believe, cut for a Spanish Antiphonary ordered by the King of Spain (Philip II.) but never printed—is a very good example of the black letter peculiar to Spain at that period. . . . A vast quantity of ornamental alphabets, many of which are of great magnificence, do not come properly under our survey. Two classes of these, however, may be noted—the calligraphic letters, probably derived from the ornamental lettering of contemporary writing-masters, meant to be used with civilité types, or with music, and the class of alphabet represented by the famous historiated letters."



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- 565 **HEMMONS** (W. C.). Specimens of Printing Types issued by W. C.  
Hemmons, Printer, of Bristol.  
4to, volume, showing some hundred different specimens of type,  
ornaments and blocks, boards. 1909. **10s 6d**
- 566 **SCHERER** (Roman). Fabrique de Caractères en bois.  
Numerous specimens of types, coloured borders, etc.  
Folio, original wrappers. Lucerne (circa 1909). **6s**
- 567 **LUDWIG & MAYER**. Christian Egenolff. Eine Universal-Schrift für  
Werke und Akzidenzen Initialen und Schmuck von J. V. Cissarz.  
Folio, wrappers. Frankfurt (circa 1910). **5s**
- 568 **BARLOSIUS** (G.). Barlosius-Schrift. Schrift-Garnitur in zehn Graden  
nebst Schmuck und Vignetten nach Entworfen von Georg Barlosius.  
Royal 8vo, original wrappers. Frankfurt am Main (circa 1910). **5s**



- 569 **KLINKHARDT** (J.). Saxonia neue Römische Antiqua-Schriften. Initialen und Schmuck Entworfen von Richard Grimm.  
With 1 folding plate.  
8vo, wrappers. Leipzig, about 1910. **3s 6d**
- 570 **BLIKMAN & SARTORIUS.** Letterproof.  
With 4 specimen coloured plates.  
Small folio, wrappers. Amsterdam, N.D. (circa 1910). **10s 6d**  
There are specimens of music, types of all sizes and kinds, and some uncommon specimens of ornaments.
- 571 **WYT & ZONEN** (M.). Letterproof.  
Printer's specimens of characters, with the author's coloured portrait, musical notes, and numerous coloured illustrations.  
4to, boards. Rotterdam, 1910. **10s 6d**
- 572 **GENZSCH & HEYSE.** Typen-Revue. Deutsches Normal-Schriftlinien-System, von uns zuerst und am vollkommensten eingeführt seit 1899 und als "Universallinie" veröffentlicht 1903.  
Printer's specimens of characters, with coloured ornaments and vignettes.  
8vo, boards. Hamburg, about 1910. **10s 6d**
- 573 **FLINSCH.** Roosevelt Neue Buch-und Akzidenz-Schrift.  
Typefounder's specimens of characters, with coloured illustrations.  
4to, original wrappers. Frankfurt am Main, about 1910. **4s**
- 574 [**FLINSCH.**] Schriftgiesserei Flinsch, Frankfurt. Ehmcke-Kursiv Type und Ornament Heft Nr. XXXIX.  
Folio, original boards. Frankfurt am Main, 1910. **10s 6d**
- 575 **STEMPEL** (D.). Zircular und Kartenschriften, in ihrer Verwendung für die Praxis. Printer's specimens of characters, vignettes.  
8vo, boards. Frankfurt, a. M., 1910. **5s**
- 576 **TURNBULL & SPEARS.** A Reference Book to the Principal Book Fonts used by Turnbull & Spears.  
Numerous specimens of printers' types, initials, head and tail-pieces, programme decorations, borders, ornaments, etc.  
Small 4to, original paper covers. Edinburgh, N.D. **6s**

- 577 **BERTHOLD** (H.). Billet.  
Small 4to, wrappers. Stuttgart (1911). **2s**
- 578 **OFFENBACHER REFORM-LATEIN.** Nach Entwürfen von Albin  
Auspurg.  
4to, wrappers. Offenbach a. M. (1913). **2s 6d**
- 579 **SALZMANN-FRAKTUR.** Printers' specimens of characters, vignettes,  
etc.  
4to, original wrappers. Leipzig, Schelter & Giesecke, 1913. **3s 6d**
- 580 **LUDWIG & MAYER.** Die Schriftgiesserei Ludwig & Mayer zu Frank-  
furt am Main auf der buchgewerblichen Ausstellung zu Leipzig.  
Small oblong 8vo, wrappers. Leipzig, 1914. **2s**
- 581 [**SCHELTER & GIESECKE.**] Schriften J. G. Schelter & Giesecke  
Leipzig. Gedrängte Probe.  
Royal 8vo, cloth. Leipzig (1914?) **5s**
- 582 [**LEWENSON OF MOSCOW.**] Hofkunstdruckerei-gesellschaft A. A.  
Lewenson, Moskau. Catalogue in Russian and German of the items  
exhibited at the Leipzig Book Exhibition in 1914.  
8vo, original wrappers. Moscow, 1914. **4s**
- 583 **ENSCHEDÉ** (Joh.). Schaduwig-vignetten. Serie A.  
With specimens of figures and vehicles in silhouette.  
8vo, parchment. Haarlem (1914). **3s 6d**
- 584 **GENZSCH & HEYSE.** Glass-Antiqua, ein Schlager für die neuzeitliche  
Druckausstattung. Printer's specimens of characters and vignettes.  
4to, original wrappers. Hamburg, circa 1914. **5s**
- 585 **GENZSCH & HEYSE.** Plantin-Antiqua und Kursiv.  
8vo, wrappers. Hamburg, circa 1914. **2s 6d**
- 586 **STEMPEL** (D.). Die Kunst im Buchdruck. Originalschnitte der  
Schriftgiesserei D. Stempel. A. G. Frankfurt am Main.  
4to, wrappers. Leipzig, 1914. **2s 6d**

- 587 **ENSCHEDÉ** (Joh.). Catalogus van de typographische verzameling.  
8vo, boards. Haarlem, 1916. **10s 6d**
- 588 **BUHE** (Walter). Buhe-Fraktur. Nach Zeichnungen von Walter Buhe.  
Geschnitten in einer mageren, halbfetten und engenfetten Garnitur.  
Printer's specimens of characters, vignettes, fleurons, etc.  
4to, original wrappers. Frankfurt am Main, 1916. **3s 6d**
- 589 **ENSCHEDÉ EN ZONEN** (J.). Mediaval Schriften (vijftien Proefbladen)  
Joh. Enschedé en Zonen Lettergieterij.  
Haarlem, 1920? **4s**
- 590 **TETTERODE** (N.). Onze Fabrieken en Werkplaatsen. Lettergieterij  
"Amsterdam" voorh. Tetterode.  
8vo, wrappers. Amsterdam (1920?) **10s 6d**
- 591 **VAN DER BURGH** (Johs. J. C.). Beknopt overzicht van onze boeken  
Smoutletter. Benevens proeven van drukwerken geillustreerd en in  
Kleuren.  
Folio, wrappers. Deventer (circa 1918). **6s**
- 592 **TETTERODE** (N.). Romaansch Boek-Courant en Fantasie-Letter.  
Printer's specimens of characters with coloured initials.  
8vo, boards. Amsterdam, about 1920. **7s 6d**
- 593 [**BUTTER.**] Buchschmuck. Schriftgiesserei Bruder Butter.  
Printed in colours.  
4to, original wrappers. Dresden, 1920. **6s**
- 594 **TIEMANN** (Walter). Fraktur und Peter Schlemihl nach Zeichnung von  
Walter Tiemann.  
Printer's specimens of characters, vignettes, etc.  
Oblong 4to, original wrappers.  
Offenbach a. M., Klingspor, 1921. **3s 6d**
- 595 **DARANTIÈRE** (Maurice). Sensuivent les Caractères et les Impressions  
de Maurice Darantière, de Dijon Imprimeur, à L'enseigne du Joieux  
Laboureur. With facsimiles.  
4to, paper covers, uncut. Dijon (1921?). **£3 5s**



- 596 **CASLON** (H. W.). Specimens of Types and Borders and Illustrated Catalogue of Printer's Joinery and Materials.  
With frontispiece portrait of William Caslon in colours.  
4to, cloth. London, 1922. **15s**
- 597 **McMURTRIE** (Douglas C.). Specimen of types in general use at the Condé Nast Press with a foreword on types and type specimens by Douglas C. McMurtrie.  
8vo, boards. Greenwich, Connecticut, 1923. **12s 6d**
- 598 **MORISON** (Stanley A.). On Type Faces. Examples of the Use of Type for the Printing of Books. With an Introduction and Notes by Stanley Morison. Edition limited to 750 copies on Van Gelder paper.  
Folio, cloth back, paper boards. London, 1923. **£1 10s**  
This handsome volume will appeal to collectors, bibliographers, and librarians whose interest extends to modern fine printing. This volume presents the reader with specimens of beautiful and suitable types for book composition, from British, American, Dutch, German, French, and Italian foundries, with an introduction and valuable notes to each type.
- 599 **COURIER PRESS (THE)**. Type Faces and Type Service.  
With numerous illustrations of machines, various printing departments, printers' types, decorations, etc., etc.  
4to, original boards. Leamington Spa, 1923. **2s 6d**
- 600 **THIEME** (H. C. A.). Spécimen-Album.  
With Printers' specimens.  
4to, cloth. Nimèguen (about 19 . . ). **12s 6d**
- 601 **VAILLANT-CARMANNE** (H.). Catalogue de Caracteres.  
Caractères de Texte, Langues étrangères et Musique, Caractère de Genre et Fleurons. Caractères d'Affiches.  
Liège (about 19 . . ). **10s 6d**
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## § III

## PRINTERS' AUTOGRAPHS, PORTRAITS AND MEDALS



- 602 **FRANKLIN** (Benjamin, 1706-1790). American Philosopher and Statesman.

An Autograph letter signed to G. B. Bodoni, the Italian printer. A Copy in Bodoni's Hand-writing.

1 page, 4to. Philadelphia, 14th October 1787. (In Buckram Case). **£4 4s**

An interesting letter (written in French), praising Bodoni on account of his "Essai des Caractères de l'Imprimerie," and speaking of it as "Un des plus beaux que cet Art ait produit jusqu'à présent." Further on in the letter, Bodoni's different types are discussed.

- 603 **FRANKLIN** (Benjamin, 1706-1790). American Printer and Statesman.

Three-quarter length, seated, wig, plain dress, through window in background buildings with lightning flashing among them, to left electric conductors.

Mezzotint by E. Fisher after M. Chamberlin.

Size  $13\frac{7}{8}$  by 11 inches, with margins. Circa 1770. **£31 10s**

- 604 **FRANKLIN** (Benjamin). Another portrait.

Half length, seated, coat edged fur, chart "Philadelphie" before him.

Line engraving by D. A. S. Benonig apud Ludovicum Inig.

Size  $13\frac{1}{4}$  by  $9\frac{1}{4}$  inches, with margins. **£5 15s**

- 605 **FRANKLIN** (Benjamin). Another portrait.

Half length, seated, holding paper in right hand, title under "The Politician."

Line engraving by T. Ryan after S. Elmer.

Size  $13\frac{1}{2}$  by  $11\frac{3}{4}$  inches, with margins. 1824. **£3 3s**

- 606 **FRANKLIN** (Benjamin).

In oval, head and shoulders, coat edged with fur.

Stipple engraving by Gautier after Bonneville.

Size  $8\frac{1}{2}$  by  $5\frac{3}{8}$  inches. Circa 1817. **12s 6d**

607 **FRANKLIN** (Benjamin).

In oval, head and shoulders, tablet under.

Line engraving by Charles Pye after Duplessis.

Size  $9\frac{3}{4}$  by  $6\frac{1}{8}$  inches. 1817.

**10s 6d**

608 **FRANKLIN** (Benjamin). Another portrait.

Line engraving by Angus.

Size  $6\frac{1}{4}$  by  $3\frac{3}{4}$  inches. 1783.

**15s**

609 **FRANKLIN** (Benjamin).

In oval, half length, wig, white neckcloth, dark coat, vignette under.

Stipple engraving in colours by J. Chapman.

Size  $6\frac{3}{4}$  by  $4\frac{1}{2}$  inches, with margins. 1806.

**10s 6d**

610 **FRANKLIN** (Benjamin).

In oval, half length, wig, white neckcloth, dark coat.

Stipple engraving by J. Wilkes after J. Chapman.

Size  $6\frac{1}{4}$  by  $4\frac{1}{2}$  inches, with margins. 1806.

**15s**

611 **FRANKLIN** (Benjamin). Ministre Plénipotentiaire des Etats Unis de l'Amérique Septentrionale.

In oval, half length in decorative border. Line engraving.

Size  $10\frac{1}{2}$  by  $7\frac{1}{8}$  inches.

**£1 10s**

612 **RECEPTION DE BENJAMIN FRANKLIN**, chez le Duc d'Orleans au Palais Royal. Lithograph.

Size  $13\frac{3}{4}$  by 10 inches. Circa 1840.

**£1 1s**

613 **GENT** (Thomas, 1693-1778). English Printer.

Half length, in stonework frame arched at top, long hair and cape, hands on sill, right one over books and papers holding open his "History of Town of Rippon."

Fine mezzotint by Valentine Green after N. Drake.

Size  $12\frac{7}{8}$  by 9 inches, with margins.

**£2 2s**

Printer and topographer; member of Stationers' Company, and admitted to freedom of the city, 1717; employed in Fleet Street by Henry Woodfall and Samuel Richardson, settled at York, 1724, being the sole printer in the city and county; printed his own histories of York (1730), Ripon (1734), and Hull (1735); set up the first press at Scarborough.



614 **KOSTER** (L.), of Haarlem. The inventor of typography.

An embossed silver medal by Van Swinderen.

Obverse: Portrait of Koster. Reverse: The Armories of Haarlem. A.D. 1740.

The medal measures  $6\frac{3}{4}$  inches in circumference, and weighs 54 grammes.

Van Loon, Supplement, Vol. III., No. 147.

**£3 3s**

615 **KOSTER** (L.).

An embossed silver medal by Holtzhey.

Obverse: Portrait of Koster. Reverse: A Poem in Dutch.

The medal measures 6 inches in circumference, and weighs 35 grammes.

Van Loon, Supplement, Vol. III., No. 146.

**£2 2s**

616 **KOSTER** (L.).

Embossed silver medal by Van Swinderen.

Obverse: Portrait of Koster. Reverse: The Patroness of Haarlem. A.D. 1740.

The medal measures  $5\frac{1}{4}$  inches in circumference, and weighs 28 grammes.

Van Loon, Supplement, Vol. III., No. 148.

**£1 15s**

617 **KOSTER** (L.).

Embossed silver medal by C. Marshoorn.

Obverse: Portrait of Koster. Reverse: Printing Press. A.D. 1740.

The medal measures  $4\frac{3}{4}$  inches in circumference, and weighs 15 grammes.

Van Loon, Supplement, Vol. III., No. 144.

**£2 2s**

**618 KOSTER (L.).**

Embossed silver medal by Holtzhey.

Obverse: The patroness of Haarlem. Reverse: Koster and Minerva. A.D. 1740.

The medal measures  $7\frac{7}{8}$  inches in circumference, and weighs 86 grammes.

Van Loon, Supplement, Vol. III., No. 145.

**£3 10s**

**619 KOSTER (L.).**

Embossed silver medal by V. Braemt.

Obverse: A genius near a printing press. Reverse: Latin inscription. A.D. 1823.

The medal measures 5 inches in circumference, and weighs 27 grammes.

Dirks Penningen, No. 214.

**£1 15s**

**620 KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 9 grammes.

**15s**

**621 KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 7 grammes.

**18s**

INSTRUCTION, TO ESTABLISH A PRINTING PRESS, (FRENCH & ARABIC), AT CAIRO, ETC.

621a **NAPOLEON I** (1769-1821). Emperor of the French.

Document signed "Bonaparte," to Monge.

1 $\frac{1}{4}$  pp., folio. Cairo, (2d August, 1798).

£52

An order to Monge, Berthollet and Quarter-Master-General to select a suitable house in which to organise a printing establishment (French and Arabic), a chemical laboratory, a library, and, if possible, an observatory. The letter is in the hand of Bourrienne. The document reads (in translation):—

Bonaparte, Napoleon, Commander-in-Chief.

Cairo, 2d August, 1798.

From the General Headquarters of Cairo, 2d August, 1798.

Bonaparte, Member of the National Institute, Commander-in-Chief, commands:

FIRST ARTICLE.

The Citizens Monge, Berthollet, and the Quarter-Master-General to deliberate together for the choosing of a suitable house in which to establish

a French printing establishment,  
an Arabic printing establishment,  
a chemical laboratory,  
a physics laboratory,  
a library, and, if possible,  
an observatory.

There must also be an assembly room for the Institute.

ARTICLE 2D.

They will present me the plans for the entire organisation of the said house, with the schedule of the costs.

ARTICLE 3D.

I, also want this house to be situated on the Usbekié square or as near it as possible.

BONAPARTE.

(Addressed to the Citizen Monge,  
Maison Moglie Ibrahim Bey.  
Cairo.

(In the hand of Bourrienne. The Order is printed in the Correspondence, Vol. IV., page 302. As in the collection Napoleon.)



## § IV

## PAPER MAKING AND WATERMARKS



- 622 **BADINI** (Charles François). Les deux Verificateurs, pour la reconnaissance des faux; le premier applicable aux billets des Banques Publiques, l'autre aux signatures et a toutes sortes d'écritures; Approuvés par les Directeurs de la Banque d'Angleterre, par l'Association des Banquiers de Londres et de Westminster, et en dernier lieu sanctionnés par le Conseiller-d'Etat Gouverneur de la Banque de France.  
With 5 plates. 8vo, boards. Paris, 1807. **£1 16s**
- 623 **BLANCHET** (A.). Essai sur l'Histoire du Papier et de sa fabrication. Première Partie (all published).  
Royal 8vo, original wrappers. Paris, 1900. **16s**  
Presentation copy from the author.
- 624 **BLANCHET** (A.). Musée Retrospectif de la Classe 88, fabrication du papier (Matières premières, matériel, procédés et produits) à l'Exposition Universelle Internationale de 1900, à Paris.  
With 2 folding maps and 54 illustrations in the text.  
4to, original wrappers. Paris. **10s 6d**  
Presentation copy from the author.
- 625 **BLANCHET** (A.). Musée retrospectif de la Classe 88. Fabrication du Papier (Matières premières, matériel, procédés et produits) a l'Exposition Universelle Internationale de 1900, à Paris. Rapport de la Commission d'Installation.  
Containing two folding maps and numerous illustrations in the text.  
8vo, original wrappers. Paris, 1900. **6s**

- 626 **BOFARULL Y SANS** (Francisco de A. de). Los Animales en las Marcas del Papel, por . . el Jefe del Archivo General de la Corona de Aragon.

Profusely illustrated with facsimile watermarks.

4to, original wrappers. Barcelona, 1910.

£2 2s

An interesting publication, giving an outline of the history of watermarks, in general, and of the quaint animal forms in particular, which have been in use since the middle ages.

#### THE ORIGINAL EDITION.

- 627 **BRIQUET** (Ch. M.). Les Filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu'en 1600.

With 39 illustrations in the text, and 12,112 facsimiles of watermarks on 1,500 plates.

Original Edition. Very rare.

4 vols., 4to, cloth. Paris, 1907.

£25

This edition was only printed in a few copies, and was immediately out of print.

#### THE STANDARD WORK ON WATERMARKS.

- 628 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu'en 1600.

With 39 illustrations in the text, and 16,112 facsimiles of watermarks on 1,500 plates. Excellent photographic reprint.

4 vols., 4to, cloth. Leipzig, 1923.

£12

The famous work of Charles Briquet appeared first in 1907. That edition was only printed in a few copies, and was immediately out of print. Since then the book is almost impossible to find, and is still to-day the only reference book of the kind. Very often it is only possible, by means of the watermarks, which are almost completely reproduced here in their entirety, to date old books and localize and date manuscripts or parts of manuscripts. It is also of great importance for historians who have to deal with documents that are uncertain and undated. The text of 836 pages is of great importance for the elucidation of watermarks.

- 629 **BRIQUET** (C. M.). Le Papier Arabe au Moyen-Age et sa Fabrication.

8vo, original wrappers. Berne, 1888.

10s 6d

- 630 **BRIQUET** (C. M.). Papiers et Filigranes des Archives de Gênes 1154 à 1700.

With 593 illustrations.

Royal 8vo, wrappers. Geneva, 1888.

£4 4s

- 631 **BRIQUET** (C. M.). Les Anciennes Papeteries du Duché de Bar et quelques filigranes Barrois de la seconde moitié du XV<sup>e</sup> siècle.  
With reproductions of early watermarks in the text.  
8vo, original wrappers. Besançon, 1898. **7s 6d**
- 632 **BRIQUET** (C. M.). Notice sur le Recueil de Filigranes ou Marques des papiers présenté a l'Exposition rétrospective de la Papeterie (Groupe XIV, Classe 88) à Paris.  
8vo, wrappers. Genève, 1900. **6s 6d**
- 633 **BRIQUET** (C. M.). La Date de trois impressions précisée par leurs filigranes (Missel Rosenthal, Les Neuf preux du Musée de Metz, Vue de Lubeck). With three different watermarks in the text.  
8vo, original wrappers. Besançon, 1900. **7s 6d**  
An interesting little work showing the importance of a careful study of watermarks.
- 634 **BRIQUET** (C. M.). Notions pratiques sur le papier.  
With illustrations of watermarks, wiremarks, waterlines, etc., in the text.  
8vo, original wrappers. Besançon, 1905. **7s 6d**  
This work, which treats of many kinds of paper from the early fourteenth century onwards, shows us that although paper in itself may not interest us, we have only to think of the wonderful books and engravings that have been printed on it to appreciate fully its true value.
- 635 **BRIQUET** (C. M.). Les Filigranes ont-ils un sens caché? Une Signification Mystique ou Symbolique?  
8vo, original wrappers. Besançon, 1910. **10s 6d**
- 636 **BRIQUET** (C. M.). Les Moulins à papier des environs de Tulle.  
8vo, original wrappers. Besançon, 1912. **7s 6d**  
A detailed account of the paper-mills in the neighbourhood of Tulle.
- 637 **BRIQUET** (C. M.). Le Symbolisme et les Filigranes.  
8vo, original wrappers. Besançon, 1916. **7s 6d**  
An interesting description of symbols and watermarks taken from Mr. Harold Bayley's book, entitled "The Lost Language of Symbolism."



- 638 **BRIQUET** (C. M.). De la valeur des Filigranes du Papier comme moyen de déterminer l'âge et la provenance de documents non datés.  
8vo, wrappers. Geneva, 1892. **7s 6d**
- 639 **BRIQUET** (C. M.). De quelques industries nouvelles dont le papier est la base.  
8vo, original wrappers. Geneva, 1885. **7s 6d**
- 640 **BRIQUET** (C. M.). Associations & Grèves des ouvriers papetiers en France aux XVI<sup>e</sup> et XVIII<sup>e</sup> siècles.  
8vo, original wrappers. Paris, 1897. **7s 6d**  
An interesting essay, in which the author points out that although the word "Grève" when used in such phrases as "faire grève," or "se mettre en grève," was not to be found in the dictionary until 1877, and is therefore comparatively modern, it should not be taken for granted that workmen and their masters always worked together in perfect harmony. The author then gives a picturesque account of paper-making in the small French villages during the eighteenth century.
- 641 **BRIQUET** (C. M.). Recherches sur les premiers papiers employés en Occident et en Orient du X<sup>e</sup> au XIV<sup>e</sup> siècle.  
8vo, original wrappers. Paris, 1886. **12s 6d**
- 642 **EGGER**. Sur le prix du papier dans l'Antiquité. Lettre de M. Egger, à M. Ambroise-Firmin Didot, et réponse de M. A. Firmin Didot à M. Egger.  
8vo, original wrappers. Paris, 1857. **6s**
- 643 **FLOBERT** (Paul). Catalogue de l'Exposition Retrospective du Papier. Exposition internationale du Livre des Industries du Papier, des Journaux et de la Publicité.  
8vo, original paper covers, uncut. Lille, 1907. **6s**
- 644 **GAUTHIER** (J.). L'Industrie du Papier dans les Hautes Vallées Franco-Comtoises du XV<sup>e</sup> au XVIII<sup>e</sup> Siècle.  
With 9 plates.  
8vo, original wrappers. Montbéliard, 1897. **16s**

- 645 **HOYER** (E.). Le Papier, étude sur sa Composition, Analyses et Essais.  
With one plate and a few diagrams.  
8vo, original wrappers. Paris, 1884. **7s 6d**
- 646 **IMBERDIS**. Papyrus sive Ars conficiendae Papyri avec traduction française par A. Blanchet.  
8vo, wrappers. Paris, 1899. **10s 6d**  
The Latin original was printed in 1693, and is here reproduced in facsimile with a French translation.
- 647 **LACROIX** (A.). Historique de la Papeterie d'Angoulême suivi d'Observations sur le Commerce des Chiffons en France.  
8vo, original wrappers. Paris, 1863. **£2 2s**
- 648 **MATTON** (A.). Les Anciennes Papeteries de l'Aisne.  
4to, original wrappers. Laon, 1903. **15s**
- 649 **MIDOUX** (E.) & **MATTON** (A.). Etude sur les Filigranes des Papiers employés en France aux XIV<sup>e</sup> et XV<sup>e</sup> Siècles.  
With numerous diagrams.  
8vo, original wrappers. Paris, 1868. **£3 3s**
- 650 **MONTESUS DE BALLORE** (H. de). Alfa et Papier d'Alfa.  
Containing numerous plates and diagrams, and a folding map.  
8vo, original wrappers. Paris, 1909. **7s 6d**  
Printed on "Papier d'Alfa."
- 651 **MUGNIER** (François). Lettres des Princes de la Maison de Savoie à la Ville de Chambéry (1393 à 1528). Les Filigranes des Papiers en Savoie.  
8vo, original wrappers. Chambéry, 1888. **16s**  
Presentation copy from the author. A numbered copy printed on papier du Japon.

- 652 **ONFROY** (H.). Histoire des Papeteries à la Cuve d'Arches et d'Archettes (1492-1904).  
With illustrations.  
8vo, half bound. Paris, 1904. **15s**
- 653 **ONFROY** (H.). Histoire des Papeteries à la Cuve d'arches et d'Archettes (1492-1911).  
With numerous illustrations.  
8vo, half bound. Evreux, 1912. **15s**
- 654 **ONFROY** (H.). Les Papeteries à la Cuve d'Arches et d'Archettes.  
8vo, original wrappers. Paris, 1903. **5s**  
Presentation copy from the author.
- 655 **PEIGNOT** (G.). Essai sur l'Histoire du Parchemin et du Vélin.  
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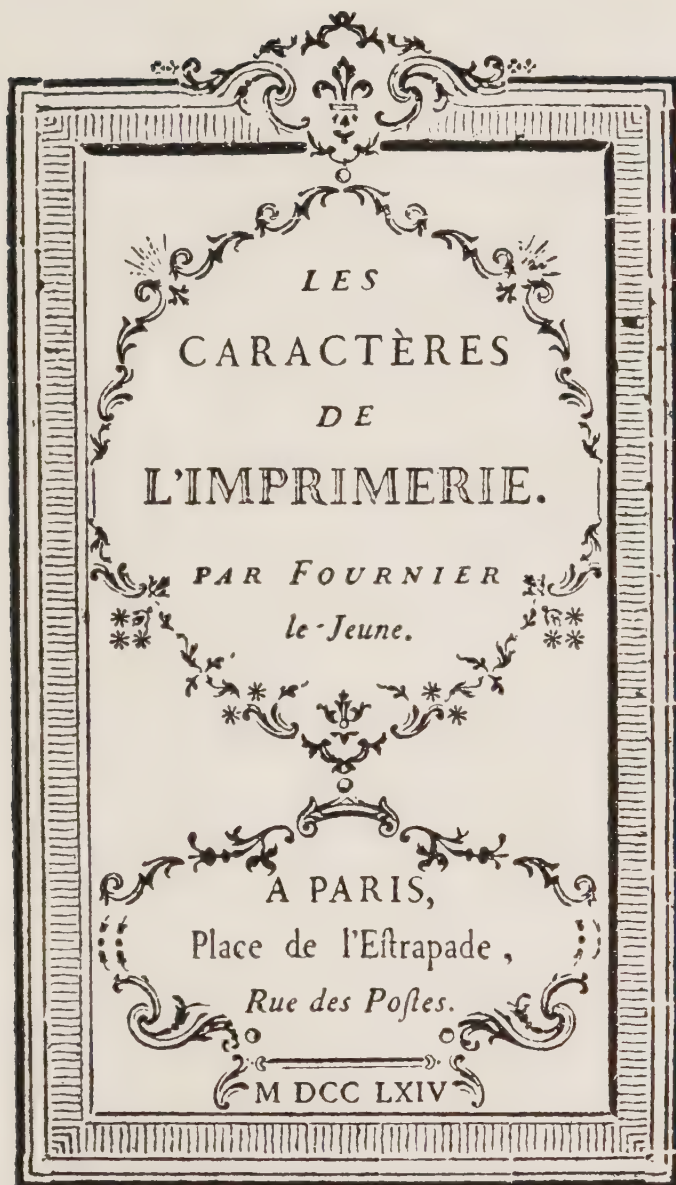
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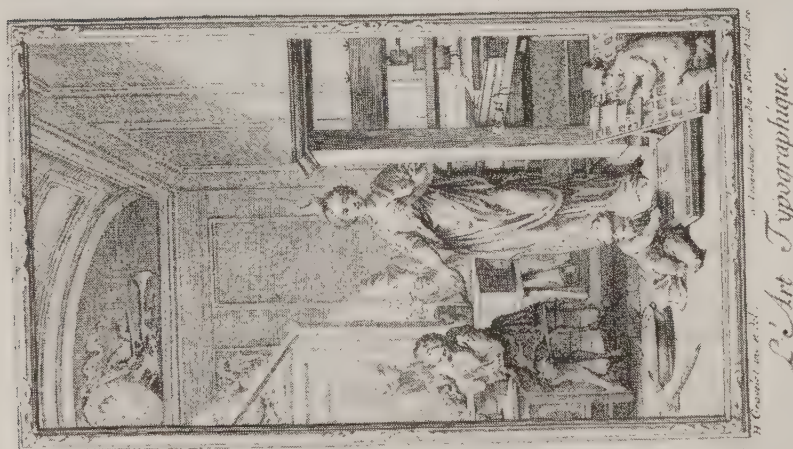
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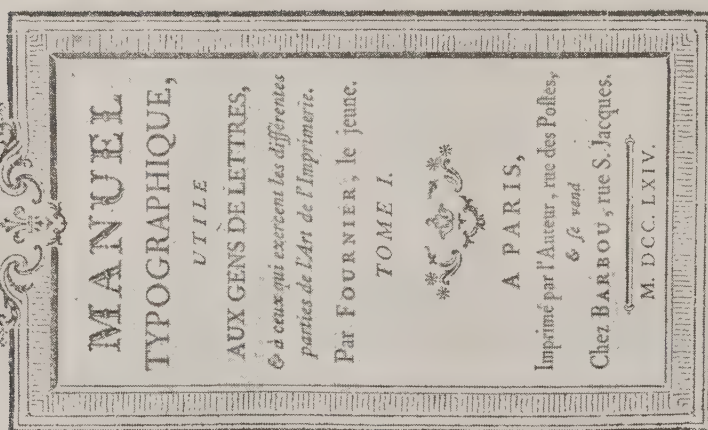
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"The circumstances of the early life of Antonio de Leon Pinelo are still obscure. Available sources offer very little definite information; but it is inferred from statements in his "Life of Santo Toribio" that his childhood and youth were passed in Lima, and that with his younger brothers, Juan and Diego, he studied at the University of San Marcos. Having completed his studies at the University, he went to Spain; there his talents in learning were recognised, and he was appointed relator of the Council of the Indies." — (Dr. Moses, Spanish Colonial Literature in South America.)

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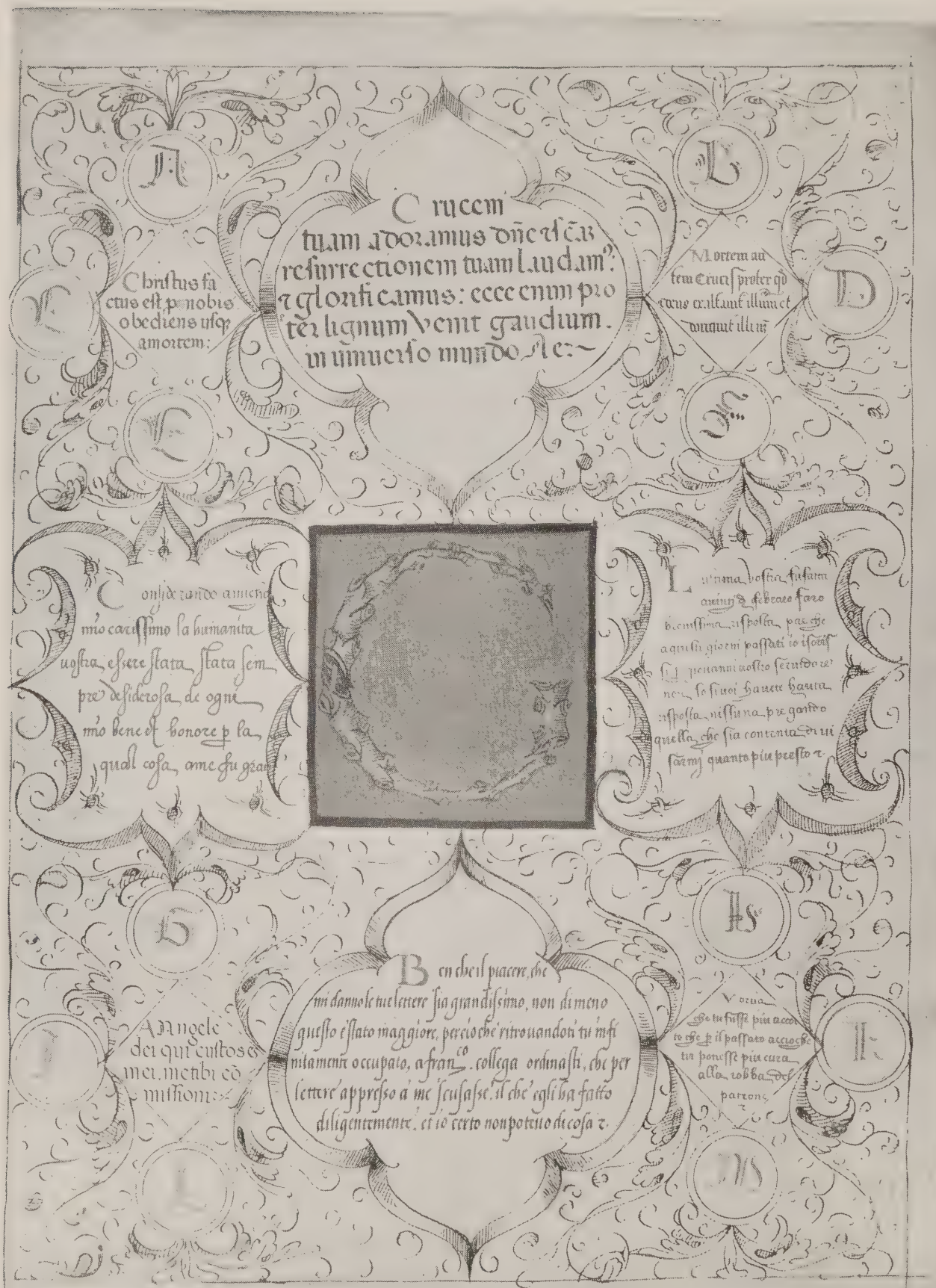


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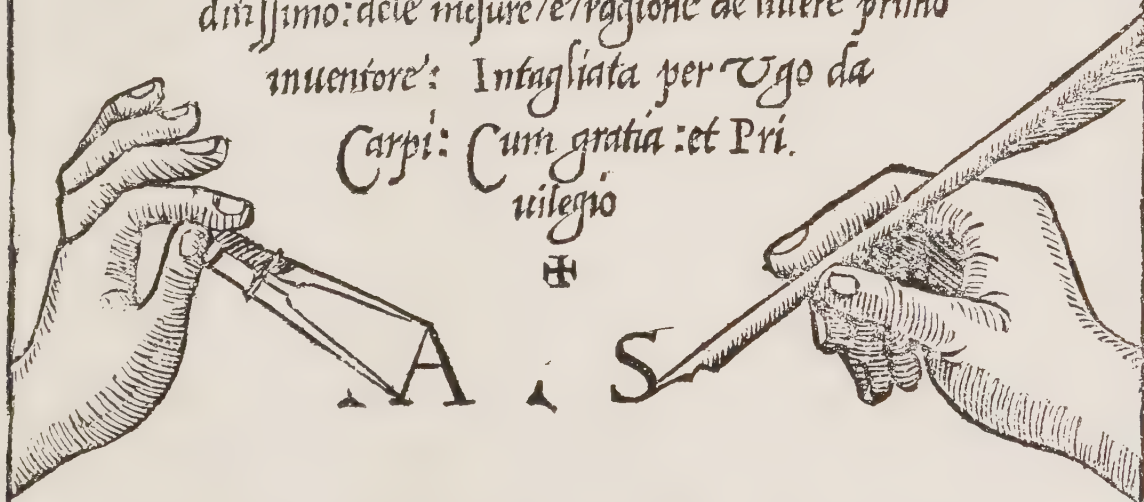
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- 1136 **WEIL** (E.). Die Wiegendrucke Münchens. Ein Bibliographisches Verzeichnis mit neun Typentafeln zusammengestellt.  
With one woodcut and pages of type-reproductions.  
Royal 8vo, boards. Munich, 1923. **12s 6d**



- 1137 **WEIL** (E.). Der Ulmer Holzschnitt im 15 Jahrhundert.  
With numerous full-page and other woodcut illustrations.  
Small folio, boards. Berlin, 1923. **£1 1s**
- 1138 **WEINZIEHER** (Samuel). Zur Geschichte des schweizer. Buchhandels  
im XV. bis XVII. Jahrhundert.  
8vo, original wrappers. Berne, 1913. **6s**
- 1139 **WESTCOTT** (B. F.). A general view of the History of the English  
Bible. Third Edition revised by William Aldis Wright.  
8vo, cloth. London, 1905. **12s 6d**
- 1140 **WHITE, D.D.** (Newport J. D.). A Short Catalogue of English Books  
in Archbishop Marsh's Library Dublin, printed before MDCXLI.  
4to, original wrappers, uncut.  
Printed for the Bibliographical Society, at the Oxford University  
Press, 1905. **5s**
- 1141 **WILSON** (Lea). Catalogues of Bibles, Testaments, Psalms, and other  
Books of the Holy Scriptures in English.  
Small 4to, half blue morocco, uncut, t. e. g.  
London, Privately Printed, 1845. **£2 15s**
- 1142 **WOOD** (P. Worsley). A Hand-List of English Books in the Library of  
Emmanuel College, Cambridge, printed before MDCXLI.  
Small 4to, original half buckram, uncut. Cambridge, 1915. **5s**
- 1143 **WOODS** (J. C.). Old and Rare Books. An Elementary Lecture; de-  
livered at the Royal Institution of South Wales, Swansea, on March  
2nd, 1885.  
8vo, original parchment covers, uncut. London, 1885. **7s 6d**
- 1144 **WORDSWORTH** (Christopher) and **LITTLEHALES** (Henry). The Old  
Service-Book of the English Church.  
With 38 illustrations.  
8vo, original cloth, uncut. London, 1904. **10s 6d**

- 1145 **WOUVERMANS** (A.). Contributions à la bibliographie de la locomotion aérienne. With a plate.

Folio, original wrappers. Antwerp, 1894.

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Only 100 copies printed.

- 1146 **WYNKYN DE WORDE. BERNERS** (Dame Juliana). A Treatyse of Fysshynge wyth an Angle. Being a facsimile reproduction of the first book on the subject of fishing printed in England by Wynkyn de Worde at Westminster in 1496. With an Introduction by Rev. M. G. Watkins.

4to, vellum, uncut, (facsimile of contemporary binding in British Museum). London, 1880.

**£1 10s**

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PLATE XIII.



Bound for J. A. DE THOU, the famous French Historian (1553-1617), and showing his Second Arms, incorporating those of his first wife, MARIE BARBANCON.

See Item No. 1419.



PLATE XIV.

LA DECLARA-  
TION DES ABVS  
QVE LON COMMET  
EN ESCRIVANT,



*Et le moyen de les euter, & representer  
nayuellement les paroles : ce que iamais  
homme n'a faict.*

*Par Honorat Rambaud Merc<sup>r</sup>  
d'Escole à Marseille.*



A LYON,  
PAR IEAN DE TOURNES  
IMPRIMEVR DV ROY.  
M. D. LXXVIII.

*Avec Privilege pour dix ans.*

Title-page from  
RAMBAUD'S DECLARATION DES ABUS.  
Printed in a special phonetic type invented by RAMBAUD and first used by JEAN DE TOURNES.  
Lyons, 1578.  
(See Item No. 1438.)

## § VI

BOOKS ON BOOKBINDERS AND THE BINDING  
OF BOOKS

## THE ONLY ESSAY ON SPANISH BINDINGS.

- 1147 **ANTOLIN** (G.). *La Encuadernacion del libro en España.*  
Royal 8vo, wrappers (Extract). Madrid, 1922. **3s 6d**
- 1148 **ASSE** (Eugène). *Les Bourbons Bibliophiles, Rois et Princes, Reines et Princesses.* . . . Avant-propos par Georges Vicaire.  
8vo, wrappers. Paris, 1901. **10s 6d**  
No. 214 of a limited edition.  
An interesting history of Bourbon libraries beginning with that of Marie de Hainaut, wife of Louis I., in the middle of the fourteenth century.
- 1149 **BAER** (Leo). *Mit Holzschnitten verzierte Buchumschläge des XV. und XVI. Jahrhunderts.*  
8vo, original wrappers. Frankfort-on-the-Main, 1923. **16s**
- 1150 **BARWICK** (George F.). *A Book Bound for Mary Queen of Scots, being a description of the binding of a copy of the Geographia of Ptolemy printed at Rome, 1490, with notes of other books bearing Queen Mary's insignia.*  
Large 4to, original wrappers, uncut. London, 1901. **£1 1s**
- 1151 **BELIN.** *Catalogue d'un joli choix de Livres rares et précieux. Manuscrits avec miniatures, Livres d'Heures imprimés, Belles reliures anciennes.* With illustrations of bindings and miniatures.  
8vo, original wrappers. Paris, 1906. **10s 6d**
- 1152 **BELIN** (Th.). *Livres Anciens de Provenances Historiques, Riches Reliures.* Containing 96 plates of bindings.  
8vo, original wrappers. Paris, 1910. **10s 6d**

- 1153 **BELIN** (Th.). Livres des XVe et XVIe Siècles dans leurs reliures originales. Containing 92 plates of bindings.  
8vo, original wrappers. Paris, 1914. **15s**
- 1154 **BELLUCCI** (Antonio). Illustrazione di 22 ignote legature adèspote.  
With 3 plates of bindings and an illustration in the text.  
8vo, original wrappers. Naples, 1920. **10s 6d**
- 1155 **BÉRALDI** (Henri). La Reliure du XIXe Siècle.  
With 285 plates of bindings from 1800-1895, the majority being reproduced in the original colours, and 16 facsimiles of autograph letters.  
4 vols., imperial 8vo, half morocco, gilt panelled backs, t. e. g.  
Paris, 1895-1897. **£18 18s**
- 1156 **BICKNELL** (L.). Bookbindings from the Hessian Historical Exhibition illustrating the art of Binding from the XVth to the XVIIIth Centuries.  
With 53 photographic reproductions on 42 plates.  
Folio, original cloth. Leipzig, 1893. **£6 6s**
- 1157 [**BIRCK.**] **KIRCHHOFF** (Albrecht). Christoph Birck, Buchbinder und Buchführer in Leipzig: 1534-1578.  
8vo. (Germany, about 19 . .). **6s**
- 1158 **BOCENG** (G. A. E.). Die grossen Bibliophilen. Geschichte der Büchersammler und ihrer Sammlungen.  
With 329 illustrations, views of libraries, reproductions of bindings, and portraits of famous bibliophiles and booksellers.  
3 vols., royal 8vo, cloth. Leipzig, 1922. **£5 5s**
- 1159 **BOLLERT** (Prof. Dr. Martin). Lederschnittbände des XIV. Jahrhunderts.  
With 36 full-page plates of bindings.  
4to, cloth. Leipzig, 1925. **£2 15s**
- 1060 **BONNARDOT** (A.). De la réparation des vieilles reliures, complément de l'essai sur l'art de restaurer les estampes et les livres, suivi d'une dissertation sur les moyens d'obtenir des Duplicata de Manuscrits.  
Title-page printed in red and black.  
8vo, half green morocco. Paris, 1858. **£1 5s**



- 1161 **BOSQUET** (Em). L'Art Nouveau? Lettre ouverte adressée à l'Auteur de la Notice: Le Style dans les Arts décoratifs appliqués à la reliure des livres.

8vo, original wrappers. Paris, 1896.

5s

Presentation copy from the author.

- 1162 **BOULAND** (Dr. L.). Marques de Livres anciennes et modernes françaises et étrangères.

With numerous illustrations.

8vo, original wrappers. Paris, 1925.

10s 6d

- 1163 **BRUNET** (G.). Etudes sur la Reliure des Livres et sur les Collections de Bibliophiles célèbres.

8vo, original wrappers. Bordeaux, 1891.

£1 10s

THE ONLY BOOK ON PORTUGUESE ARMORIAL BINDINGS.

- 1164 **CASTRO E SOLLA** (Conde de). Super-Libros Ornamentaes.

Containing numerous illustrations in the text.

8vo, original wrappers. Lisbon, 1913-1915.

£2 10s

One of 100 copies privately printed.

- 1165 **CHATELAIN** (Em). Les Secrets des Vieilles Reliures.

8vo, original wrappers. Paris, 1906.

6s

- 1165a **CLAUDIN** (A.). Les Enlumineurs, les relieurs, les Libraires, et les Imprimeurs de Toulouse au XVe et XVIe Siècles (1480-1530). Documents et Notes pour servir à leur Histoire.

8vo, original wrappers. Paris, 1893.

10s 6d

- 1166 **CLOUZOT** (H.). Un Marché de Relieur sous Louis XIII.

8vo, original wrappers. Paris, 1905.

6s

- 1167 **COBHAM** (Viscount) and **SIR HENRY TRUEMAN WOOD**. Report of the Committee on Leather for Bookbinding. Edited for the Society of Arts and the Worshipful Company of Leathersellers.

With samples of leather prepared in accordance with the conclusions of the Committee's report, and 11 coloured plates and other illustrations.

Royal 8vo, cloth. London, 1905.

**15s**

- 1168 **CUNDALL** (Joseph). On Bookbindings, Ancient, Mediaeval and Modern.

With 28 full-page reproductions.

4to, half morocco gilt, t. e. g. London, 1881.

**£2 2s**

The chapter on mediaeval bookbindings emphasises the importance of a knowledge of heraldry combined with that of bibliography in order to ascertain the original ownership of some of the fine examples about which some doubt exists. An interesting reference is made to the fourteenth-century woman bookbinder, Dionisia le Bokebyndere, who followed her trade in "Flete Street in the suburbs of London."

Amongst the 28 plates are reproductions of many beautiful and curious bindings in carved ivory, gold-embroidered velvet, tooled leather, decorated vellum, gilt metal, enamelled and set with crystals, and a quaint specimen of a jewelled Byzantine binding.

- 1169 **DAVENPORT** (Cyril). Cameo Book-Stamps, figured and described.

With numerous illustrations.

Royal 8vo, original buckram, t. e. g. London, 1911.

**£2 2s**

- 1170 **DAVENPORT** (Cyril). Royal English Bookbindings.

With 8 colour plates and illustrations.

Small folio, cloth. London, 1896.

**£1 15s**

- 1171 **DAVENPORT** (Cyril). English Heraldic Book-Stamps.

With frontispiece and numerous illustrations of Coats-of-Arms, etc.

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- 1172 **DAVENPORT** (Cyril). English Embroidered Bookbindings.

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- 1174 **DUVAL** (G.). Le Musée Centennal de la Reliure à l'Exposition Universelle.

8vo, original wrappers. Paris, 1901.

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- 1175 **ESSENWEIN** (A. v.). Katalog der im Germanischen Museum vorhandenen interessanten Bucheinbände und Teile von solchen.

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£1 5s

- 1176 **FISCHER** (Ernst). Bokbandets Historia.

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£1 5s

- 1177 **FLETCHER** (W. Y.). Bookbinding in France.

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- 1178 **FLETCHER** (W. Y.). English Bookbindings in the British Museum.

Illustrations of 63 examples selected on account of their beauty or historical interest, with introduction and descriptions.

66 finely reproduced plates in gold and colours.

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£10 10s

- 1179 **FLETCHER** (W. Y.). Foreign Bookbindings in the British Museum, selected on account of their beauty or historical interest. With introduction and descriptions. 65 finely coloured plates.

Folio, original cloth, uncut, t. e. g. London, 1896.

£7 10s

- 1180 **FUMACALLI** (G.). L'Arte della legatura alla corte degli Estensi, a Ferrara e a Modena, dal sec. XV al XIX. col catalogo delle legature pregevoli della Biblioteca Estense di Modena.

With 29 plates of bindings at end.

Folio, half cloth. Florence, 1913.

£3 10s



- 1181 **GIBSON** (S.). Early Oxford Bindings.  
With numerous illustrations.  
4to, original wrappers. London, 1903. **£2 2s**
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Paris (Jouaust), 1866. **£5 5s**
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8vo, original wrappers. Paris, 1894. **6s**
- 1185 **GRUEL** (P.). Le Croquis-Calque adapté à l'Etude des différents Styles de Reliure. With 3 folding, detachable plates at end.  
8vo, original wrappers. Paris, 1904. **4s**
- 1186 **GRUEL** (L.). Exposition Universelle de Chicago, 1893. Catalogue des Reliures de Style et Objet artistiques en cuir ciselé exposés par Léon Gruel, Relieur. Containing 32 plates.  
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An instructive little treatise on the work of one of the earliest known binders. The monk, Agnolo Ferrini, Chaplain of the Church of Santa Maria di Spicchio in Tuscany, was in charge of the manuscripts at his convent from 1473 to 1489. As the writer points out, it was the duty of these sacristan-librarians to read, classify, arrange and generally care for the books in the possession of their respective convents, and to add the industry of the bookbinder to that of librarian. Ferrini used to perform this labour of love (albeit less "professionally" perhaps, that some of the more famous early bookbinders of Italy, where this art flourished in the middle

**Gruel (Léon)**—*continued*.

ages) in the intervals of doing general repairs, keeping the convent's accounts, and making diverse purchases, the records of which make quaint reading to-day.

This monk's account book, of which the present work treats, presents an amusing miscellany of entries, wheat, vegetables and vestments alternating with details of expenditure with regard to bindings, etc. Small loans are carefully noted down, with the date on which the repayment was due, and it is especially interesting to note the modest sums paid for the leather from which the bindings were evolved. Sevenpence is the price of a piece of red leather, while the monk's fee for binding two Grammar books for a Gilder's little boy is just over a shilling. The contemporary travelling expenses of a monk seem to have been equally modest, for we find that November 2nd, 1478, is the date set aside for the repayment by Brother Lorenzo, Chaplain of Giovanni de Empoli, of the sum of "one florin which I lent him, he having told me that he wished to go to Florence with Pieriano Grappino."

The two plates consist of an illustration of the binding of this account book, and a facsimile of one of the pages.

- 1188 **GRUEL** (Léon). Quelques Mots sur les Reliures exécutées pour Marguerite de Valois, Reine de France et de Navarre.

With plate and facsimiles of autographs.

4to, wrappers. Paris, 1922.

**10s 6d**

One of a limited edition of 170 copies. A charming essay on Marguerite's bookbindings, with some extremely interesting observations on the Court life of her time. The author quotes some delightful passages from Brantôme's "Eloge de Marguerite de Valois," whose beauty and grace are described as more characteristic of a Goddess from heaven than a princess on earth. To complete the character-sketch the author has also quoted some lines from Marguerite's own *Mémoires*, which reveal the calm philosophy of her mind.

The frontispiece is a reproduction of the binding of one of the Queen's books, a volume of manuscript verses dedicated to Marguerite, the other illustrations being facsimiles of this manuscript, in the Pierpont Morgan collection.

- 1189 **GRUEL** (L.). Quelques mots sur l'exposition rétrospective de la Reliure au Palais de l'Industrie en 1894.

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- 1192 **GUIGARD** (J.). *Nouvel Armorial du Bibliophile; guide de l'amateur des livres armoriés.* With numerous armorial illustrations.  
2 vols., 8vo, half morocco. Paris, 1890. **£18 18s**
- 1193 **HAEBLER** (Konrad). *Deutsche Bibliophilen des 16. Jahrhunderts, die Fürsten von Anhalt, ihre Bücher und ihre Bucheinbände.*  
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- 1208 **MATTHEWS** (Brander). Bookbindings, Old and New. Notes of a Book-lover, with an Account of the Grolier Club, New York.  
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4to, cloth, t. e. g., large paper, uncut.  
New York (Grolier Club), 1889. £4 15s  
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- 1210 **MAUL** (Joh.). Deutsche Bucheinbaende der Neuzeit. With 40 plates.  
Folio, half cloth. Leipzig, 1888. £1 1s
- 1211 **MAZEROLLE** (F.). Documents sur les Reliures Miniaturistes & Calligraphes des Ordres Royaux de Saint-Michel et du Saint-Esprit publiés par F. Mazerolle. With one plate and three pages of reproductions.  
8vo, wrappers. Paris, 1897. 10s 6d
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With reproduction of the signature of Samuel Mearne on a Warrant of 15th August, 1673, as frontispiece, and 24 charmingly coloured plates, besides numerous illustrations in the text.  
4to, half cloth, uncut.  
Chicago, published by the Caxton Club, 1906. £6 6s  
One of 252 copies printed on American hand-made paper.

- 1213 **MEJER** (Wolfgang). Bibliographie der Buchbinderei-Literatur.  
4to, cloth. Leipzig, 1925. **£1 1s 6d**

- 1214 **MINZLOFF** (Rodolphe). Notice sur les Reliures Anciennes de la Bibliothèque Impériale de Saint-Petersbourg.  
8vo, original wrappers. Paris, 1859. **10s 6d**

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- 1215 **MIQUEL Y PLANAS** (R.). Restauracion del Arte Hispano-Arabe en la decoracion exterior de los Libros.

With 21 plates and small illustrations in the text.

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The plates illustrate some fine examples of original Hispano-Arab bindings of the XVth century, with excellent modern reproductions. The sketches in the text illustrate the details of decoration.

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2. Sixteenth century bindings with architectural decoration.
3. The bindings of Thomas Maioli, with list of about 90 examples, fully described and classified.
4. Apollonio Filareto and his bindings.
5. The Great Canevari myth: an attempted identification of the true owner of these famous bindings, with a list of over 100 specimens and rules for distinguishing genuine examples from forgeries.

Royal 8vo, cloth. London, 1926.

Price approximately

**£3 13s 6d**

In all these essays the author breaks new ground: No. 1 appeared in "The Library," June, 1924, but has since been greatly expanded and largely rewritten in the light of new discoveries. It deals with a group of bindings, most of which belonged to Jean Grolier, and brings new evidence to the controversy whether the bulk of the great collector's bindings were of French or Italian workmanship.

No. 2 discusses two little known groups of sixteenth century bindings, and incidentally brings evidence to show that a remarkable binding in the British

(Continued over)



**Monographs on Bookbinding**—*continued*.

Museum, hitherto considered to be a modern forgery, is a genuine example of Renaissance work.

No. 3 is the first detailed and scientific study ever made of the bindings of this mysterious collector. Mr. Hobson has been remarkably successful in tracing the books which composed his library, and the results of his investigations are startling and are likely to modify the whole study of sixteenth century binding.

No. 4 gives an account of an almost forgotten Italian politician who owned some beautiful bindings, now very rare, a list of which is given.

No. 5 proves conclusively that Demetrio Canevari never owned the famous bindings decorated with the medallion of Apollo and Pegasus which for over sixty years have been associated with his name. It suggests who the true owner may have been, discusses when and where they were executed, and relates them to other Italian bindings of the period.

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With about 50 illustrations, of which six will be in colours, almost all of bindings hitherto unpublished.

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Large paper. The book, which deals exhaustively with the history of the de Thou family and their famous library, is divided into three parts. Part I. is devoted to the history and original catalogues of the Library; Part II. deals with Jacques-Auguste's works and the translation of his *Historia sui temporis*; while the third part deals with the genealogy of his family and contains various heraldic illustrations, and a genealogical table from the sixteenth to the eighteenth century.

Jacques Auguste de Thou, historian, was born in Paris in 1553. He was the third son of Christophe de Thou, first President of the Paris parliament. Originally intended for the Church, he took up the study of law under Cujas and Hotman. In 1573 he accompanied Paul de Foix, French Ambassador to Italy, and there conceived the idea for his famous history. At the age of 24 he was nominated councillor-clerk to the Paris parliament, and in 1581 he was a party to a parliamentary commission formed at Bordeaux, where he met the Prince de Condé. He undertook several missions in Picardy and Normandy at the instance of Henry III. (of France), who made him a State Councillor forthwith and summoned him to the parliament which had been transferred to Tours, of which he acted as President; and later (1589) sent him to Germany and Italy together with Schomberg in search of financial assistance. On his return to France, Henry IV., whose confidant he was, ordered him to prepare the edict of Nantes; but, together with some other magistrates, he opposed the admission into France of certain laws of the Council of Trent which were detrimental to the liberty of the Gallic Church. With the retirement of his brother-in-law, Achille de Harlay in 1611, he was unable to obtain the post of first President of the Paris parliament under Louis XIII., as had been promised him under the old régime; but the official attempt to make up for this disappointment by nominating him one of the three Directors of Finance who were appointed to succeed Sully, was no consolation to him.

De Thou was the author of a great contemporary history of Europe, a work drafted in Latin (and subsequently translated into French) under the name *Historia mei temporis*, comprising some 138 books, and covering the period between 1543 and 1607. Bouillet describes him as a man eminently fitted to shine as an historian, having been personally acquainted with some of the leading historical characters of his day; an eye-witness, and often one of the actors in the events he graphically portrays in his beautiful style. His frank criticism of the clergy, and tolerance towards the Protestants, led the authorities to doubt his orthodoxy, and his *Historia* was censured by Rome.

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## § VII

REPRODUCTIONS OF ILLUMINATED MANUSCRIPTS,  
AND BOOKS ABOUT MANUSCRIPTS

- 1239 **ADLER** (Elkan Nathan), Catalogue of Hebrew Manuscripts in the Collection of E. N. Alder. With facsimiles, included in 105 illustrations.  
Imperial 8vo. Cambridge, 1921. **£3 3s**

This remarkable collection contains over 4,200 Hebrew MSS., the earliest of which are dated 640 and 832; there are volumes of dated fragments for every century thereafter, the eleventh and twelfth being the most bulky. There is an autograph Response of Maimonides, some chapters of the Hebrew Ecclesiasticus, Gaonica, Saadyana, and historical matter of the first importance.

Most of the items were collected in the course of travels in Egypt, Palestine (including Jerusalem and Damascus), Corfu, Morocco, Algeria, Persia, Central Asia, Turkey, the Balkans, Spain, Portugal, Russia, and North and South America, from the year 1888; whilst some of the manuscripts were inherited from the collector's father and brother, two of Britain's Chief Rabbis.

Among the literary curiosities, connected with Anglo-Jewish history, are a document between Richemus de Gobert and John de Aldefelde (Oldfield) about the Monastery of St. Mary and the Holy Angels—which was unearthed, along with numerous other fragments, in the Geniza, “that famous lumber-room of the ancient Synagogue of Old Cairo”; Manuscripts written by the Da Costa Athias, who founded the Hebrew Collection at the British Museum; Hebrew Odes and Elegies for English Monarchs and Princes, etc.

The facsimiles given in the Catalogue will be of use to other collectors and students, fragments of important lost works, such as the Saadya, being given in order to assist others in their identification, as the treasures of the Geniza are scattered among many great libraries, especially in Cambridge, Oxford, and the British Museum. It should be mentioned that some of the MSS., although written in Hebrew characters, are not in the Hebrew language, but in Greek, Persian, German, etc. There are three indices: Subjects, Names, and a Geographical Index.

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(Continued over)



**Gesamt Katalog der Wiegendrucke**—*continued*.

in groups. The index of printers is to follow the title index and lists the incunabula by printers and towns. Then come the index of publishers and the subject index and an alphabetical list of the beginnings—the alphabetical list of the beginnings of signature b serving to identify incomplete copies. ¶ A further index gives the numbers of the earlier lists of incunabula, especially of Hain and Proctor. The last index names the owners.

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“In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8<sup>o</sup> of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of place of 60lb., but this (tho for some time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

“There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with like Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus it continued till about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giving us any Consideration for it.

“The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly (when he was Vice-Chancellor) brought it up to the old rent of 200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they



**Wallis (John)**—*continued.*

continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would pay them their proportion no longer, bidding us print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before) did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volums and thus they threatned to do with whatsoever volums we should print; presumeing that we were not in a capacity to print in all volums, the Bp. and Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon printing the bible in several volumes. With so much struggling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (born as before partly by the University, partly by the Bp., and partly by our printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to a tryall at Comon Law. . . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Court inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.



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